

ASSESSMENT OF ADAPTED MOTIFS OF MADHUBANI PAINTING

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ABSTRACT

The present study on “Adaptation of Madhubani painting motifs” was conducted for exploring the possibility to strengthen creativity by fusion of traditional painting motifs and Aari work with fabric painting technique. The concept behind the theme was to create new range of textile designs by maintaining the beauty and originality of traditional painting. In this study motifs were collected through secondary sources and fifteen motifs were selected by expert’s preferences for development of designs. Two designs for each selected motifs of the painting were developed using CAD. Thirty designs were developed from fifteen selected motifs using CAD. Three developed designs were selected on the basis of expert’s preferences for adaptation to fabric painting and Aari work. Samples of selected Madhubani painting designs were prepared with fabric painting and Aari work. The prepared samples were got assessed by the experts in terms overall appeal and cost acceptability to fusion of Fabric painting and Aari technique. It was found that the respondents had very high opinion about the developed designs. The cost of prepared samples of Madhubani painting was highly acceptable by the majority of the respondents. The work done in the form of prepared samples was appreciated and preferred for application on wide range of articles. Thus, the motifs explored from Madhubani painting were highly acceptable for product development as variety of designs can be created through the use of CAD technology.

KEYWORDS: Aari Work, Art, Appeal, Fabric Painting, Madhubani

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INTRODUCTION

India has always been known as the land that portrays cultural and traditional vibrancy through its conventional arts and crafts. The thirty five states and union territories sprawled across the country have their own distinct cultural and traditional identities and are displayed through various forms of art prevalent there. Every region in India has its own style and pattern of art, which is known as folk art. The folk and tribal arts of India are very ethnic and simple, and yet colorful and vibrant enough to speak volumes about the country’s rich heritage. Indian arts and crafts have a great potential in the international market because of its traditional aesthetic sensibility and authenticity (Sharma, 2015).

Indian arts and crafts encompass various forms such as painting, pottery, home decorations, cloth making, needle craft, jewellery and so on with exquisite designs and patterns. These crafts are not only used for decorative and religious purposes but they also cater to the day-to-day needs of the people. These are source of inspiration for contemporary designers and have emerged as the subject for representation of India at global platform because of their ethnic and traditional beauty. Printing, painting, dyeing, brocading and embroidery techniques are some of the techniques that have been traditionally used all over the world to decorate textile, apparel and home furnishing articles for their personal use.

Painting as an art form has flourished in India from very ancient period. The unique thing about Indian painting is that they are usually representative and connected to highly significant religious forms as culture events. The rural folk paintings of India bear distinctive colorful designs, which are treated with religious and mystical motifs. Some of the most famous folk paintings of India are the Madhubani paintings of Bihar, Patachitra paintings from the state of Orissa, Phad paintings of Rajasthan, Kalamkari of Andhra Pradesh, Pichhvai paintings of Rajasthan, Warli paintings of Maharashtra, Nirmal paintings of Andhra Pradesh, Aipan of Uttarakhand, Pithora paintings of Gujarat, Gond and Mandana paintings of Madhya Pradesh, Kalighat paintings of Calcutta and many more forms (Sharma, 2013).

Perhaps the best known genre of Indian folk paintings is Madhubani. The Madhubani in literal translation means 'forest of honey' also known as Mithila painting from the Mithila region of Bihar state. These paintings are basically religious in nature. The paintings are done predominantly by women at home. Hindu mythology is the main theme in Madhubani paintings. It is an Indian living folk art inspired from mythological epics of Mahabharata and Ramayana. It is a divine and prayerful expression of unconditional surrender and thankfulness to the God. (Sharma & Paul, 2015).

Application of painting motifs or design on textile base can be done by different methods. Different fabric embellishment techniques can be used to decorate the textile like embroidery, printing, painting or combination of different techniques. Also designing through fusion of different techniques can be employed wherein the adapted designs can also be applied on the fabric surface for enrichment by numerous techniques. This attempt will address to the current need for product diversification and value addition in dynamic fashion world of textile sector.

With all these concepts in mind, the present study on "Adaptation of Madhubani painting motifs" was conducted for exploring the possibility to strengthen creativity by fusion of traditional painting motifs and *Aari* work with fabric painting technique.

TECHNICAL PLAN

The present study was conducted in the Hisar city. The study was conducted in three phases i.e. exploratory phase, experimental phase and assessment phase.

Exploratory Phase

Famous traditional Indian paintings were explored from secondary sources. Ten paintings were selected after seeing the possibility of transforming motifs and designs into other designing techniques for contemporary use. Madhubani was finalized by the experts, keeping in mind their suitability to fabric painting and *Aari* work for the development of designs. Total forty motifs of Madhubani painting were collected through secondary sources. Out of these motifs, fifteen motifs were selected by experts' preferences for development of designs for further application.

Experimental Phase

Two designs were developed for each selected motif of Madhubani paintings with the help of CorelDraw. Total thirty designs were developed from selected motifs; three designs were selected from Madhubani painting by experts' preferences on the basis of their WMS for further work. Preferences of consumers were sought for exploring the feasibility of combining madhubani painting designs and *Aari* work with suitable fabric embellishment techniques. Hand painting technique was selected according to consumers' preferences for preparing samples. Samples of three selected designs were prepared by combining fabric painting and *Aari* work techniques

Assessment Phase

The prepared samples were displayed in the department of Textile and Apparel Designing for evaluation and got assessed on various parameters. The assessment of the developed samples was done in terms of overall appeal and cost acceptability.







RESULTS AND DISCUSSIONS

The prepared samples of Madhubani painting designs were got assessed by a panel of twenty experts in terms of overall appeal and cost acceptability.

Assessment of Prepared Samples of Madhubani Painting by Experts in Terms of Overall Appeal

Assessment of prepared samples of Madhubani painting by experts in terms of overall appeal has been presented in Table 1. It is evident that, sample of design no., was found highly appealing with WMS 2.65 (Rank I) followed by design no. 3 with WMS 2.45 (Rank II). While sample of design no. 2 scored 3rd rank with WMS 2.35.

Table 1: Assessment of Prepared Samples of Madhubani Painting Designs in Terms of Overall Appeal by experts N=20

Design No.	Design	Samples Prepared	Technique Used	Experts n=20 WMS	Rank Order
1			Fabric painting & Aari work	2.65	I
2			Fabric painting & Aari work	2.35	III
3			Fabric painting & Aari work	2.45	II

WMS-Weighted Mean Score

Estimation of the Cost of Prepared Samples

The cost was calculated on the basis of raw material used *i.e.* fabric, thread, color, stone, brushes, stencil and cost of skilled labour. The labour cost was calculated on the basis of hours spent on preparation of samples through different techniques at the rate of Rs 380 per day *i.e.* labour charges of skilled worker. In case of Madhubani painting designs, the total cost of the samples prepared with combination of hand painting and *Aari* work was Rs. 585 whereas it was calculated as Rs. 900 for the sample prepared with pure *Aari* work.

Table 2: Estimated Cost of Prepared Samples

Samples	Cost of Raw Material(Rs)				Total Cost of Material (Rs)	Preparation Hours Spend (Hrs.)	Labour Charges (Rs)	Total Cost of Product (Rs)
	Fabric	Threads	Colors	Ornamentation Material				
Madhubani Painting Designs								
Aari work	30	80	-----	20	140	16-17	760	900
Fabric painting and Aari work	30	50	125	20	205	8-9	380	585

Acceptability Level of the Cost of the Prepared Samples of Madhubani Painting Designs with Combination of Fabric Painting and Aari Work

Acceptability level of the estimated cost of the prepared samples was got evaluated from the experts. The acceptability level of the cost of samples is shown in table 3.

Table 3: Cost Acceptability of Prepared Samples of Madhubani Painting by Experts N=20

Design No.	Sample Prepared	Cost		
		Highly Acceptable	Acceptable	Least Acceptable
		Freq. (%)	Freq. (%)	Freq. (%)
1		19(95)	1(5)	-
2		19(95)	1(5)	-
3		18(90)	2(10)	-

Cost Acceptability of Prepared Samples of Madhubani Painting Designs in Combination with Fabric Painting and Aari work by Experts

The experts' opinion regarding cost acceptability of prepared samples of Madhubani painting designs with combination of fabric painting and Aari work technique has been presented in table 3. The data showed that in, cost of sample of design no.1 and design no. 2 was highly acceptable by 95 per cent experts followed by design no. 3 (90 %). Ten percent experts found the cost of the sample of design no. 3 as acceptable followed by design no. 1 and design no. 2 (5%). None of the experts found the cost as least acceptable.

CONCLUSIONS

It can be concluded that the prepared samples of Madhubani painting designs in combination with selected fabric embellishment technique highly appealed the experts and the cost of the prepared samples in fusion with fabric painting and Aari work was also highly acceptable by majority of the respondents.

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